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School Activities

The Extra Curricular Magazine

for—

School Executives
Club Advisors
Class Sponsors
Coaches
Student Leaders

PUBLISHED BY THE
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SCHOOL ACTIVITIES

The Extra Curricular Magazine

PUBLISHED MONTHLY
DURING THE SCHOOL TERM BY

SCHOOL ACTIVITIES PUBLISHING CO.

1212 West 13th St., Topeka, Kansas

C. R. VAN NICE, EDITOR

R. G. GROSS, BUSINESS MANAGER

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As the Editor Sees It—

The demand of the public for greater economy in the management of schools is resulting in a kind of cannibalism that is nothing less than a disgrace to the teaching profession. Even with the immense burden of unemployment upon us, some school executives are allowing themselves to become parties to the elimination of positions in order to maintain salary levels for the teachers who are retained. I shudder to think of the consequences that will follow closely when those displaced teachers throw themselves upon the teacher market at what-have-you.

But what is worse for the school, by the nature of their retrenchment methods some of those unthinking educators are repudiating the very things to which the profession has been pointing as evidence of progress the past two decades. Some schools whose principal justification for their existence has been their work in extra-curricular activities are giving them up first. Music is being dealt a severe blow in many places, as are other interests that are largely extra-curricular. I know of a fairly large school that plans to give up athletics. Their basketball squad will get its recreation at the pool halls. The school will provide a high salaried, overworked teacher for the traditional plane geometry and English history, but none for boys and girls—those young people who are desperately in need of moral guidance, wholesome activity, personality development, and a philosophy that makes for "a life of rich significance."

"Nice work, Captain, nice work." That's easy to say. But do we go out of our way to pat the scrub team on the back? It is easy to neglect to express the approval and

congratulations due someone for his success. The director, the leader, and the admirer must not neglect to give the workers their pay. The star forward on the basketball team will get his share of thrills. What about the guard of whom it can only be said that he did his best? "Little Eva"—if it is a Northern audience—may get flowers and kisses. What about the boy who held the hounds back stage? In assembly, club, or home room those who have had any part need to be reassured that their work was appreciated.

There are still schools that try to evade the payment of royalty due on school plays. It is surprising that people who are honest in other business dealings will be openly dishonest in this. Teachers are known even to change the title of a play in a foolish and dangerous attempt to withhold money due its publisher. A more common and less dangerous practice is to attempt to use the play without permission and without the publisher's knowledge. But failure, with more or less embarrassment and loss of standing is usually the result. An agent who has access to the local

newspapers in the state university library and whose business it is to report news items indicating the use of royalty plays is only one of the precautions of play publishers against loss of money due them.

We have been teaching students to do, to give, and to save. Now it is in order to teach them to do without what they can not afford.

It's a mighty thoughtful thing to mention *School Activities* when you write the advertisers who make its publication possible. Thank you for remembering to do it.

NEXT MONTH

And in Subsequent Issues:

Pageantry and the Extra-Curriculars, by Lena Martin Smith.

Student Leadership Conference, by Karl F. Winchell.

Mother's Day, a comedy in one act, by Mart McMillin.

Financing the Girl Reserves, by Anna Manley Galt.

Other Non-royalty Plays, Stunts, Monologs, Games, Money-making Plans, and Feature Articles in the Field of Extra Curricular Activities.

A COMMUNITY HIGH SCHOOL COMMENCEMENT PROGRAM.

By JOHN LIENHARD

Principal of South Beloit Community High School,
South Beloit, Ill.

The old traditional type of high school commencement program is rapidly giving way to a new type of program. Educational periodicals and meetings are discussing it everywhere. And well they may, since recent educational thought recognizes that the commencement program, not only should be simple, impressive, and democratic, but is an opportunity par excellence for acquainting the public with every worthy educational achievement of the school. The writer has studied the development of such programs quite closely and has had the special opportunity of receiving very valuable ideas through attendance at the Detroit meeting of the Department of Superintendence of the N. E. A. last year. Reference is here especially made to the program put on by the Detroit Teachers' Association entitled "Here and Now in Education."

South Beloit, last June, experienced its first attempt to put on a commencement program of the new type. This one experience convinced everyone concerned that it was by far the better type of program. We know now how our particular program may be improved, more fully adapted to local conditions, and further developed into a very impressive and educational event. A short description of the program follows for those interested. A copy of the program is included.

The main features of the program as contrasted with the traditional type of program are:

1. Participation by every graduate. The program was divided into two parts. Part I consisted of a series of seven different scenes in which the various departments of the school attempted to portray to the audience in various ways something of their aims and accomplishments. Every graduate took part.

2. All music was furnished by high school students. In addition to the musical numbers appearing on the program, the orchestra also furnished music between scenes in Part I while the stage was being reset.

3. No outside paid commencement speaker. No special speaker was employed this year for several reasons. One of them was in the interest of economy. Another was, that such a speaker would take too much time from the remaining part of the

program which was considered much more worthwhile and interesting to the public as well as the graduates themselves.

4. No clergyman was included in the program. The program was unusual in that the usual invocation and benediction were omitted. At no other time during the year are the services of a clergyman as a clergyman required or even desired. Why should they be at a commencement program? Dignity and impressiveness can be secured just as well in the new type of program if properly prepared and conducted. Then too, it will do away with the possibility of the annual trouble, prevalent in some communities, in selecting the clergyman for this service.

5. The salutatory and valedictory. These addresses were written by the speakers themselves on pertinent local school subjects. The traditional "sob stuff" was conspicuous by its absence. They were made rather short but interesting and instructive. Someone once said, "If a high school valedictorian can't write a better speech than the usual syndicated material available, then by what hook or crook did she become valedictorian?"

6. The graduates were dressed in gray caps and gowns during the second part of the program. This too was done in South Beloit for the first time. Uniformity in dress made the program more impressive, democratic, and avoided embarrassment on the part of the poorer members of the class.

7. Inability to accommodate, even with standing room, all who wished to attend. The usual amount of advertising and free admission packed all available space even after sliding partitions alongside a hallway were raised.

The announcements of special honors and awards consisted of naming the members of the "Brain and Brawn Society" and the awarding of school letters and emblems for various meritorious school services. Other features of the program that helped make it a success were reservations of seats for parents and friends of graduates and for all eighth graders of the community as well as an invitation to eighth graders in outlying rural territory.

Certainly, commencement day should be considered the ideal educational day of the community. The people are in their happiest and most receptive mood for what the school has to offer. School men are becoming more and more convinced of the great opportunity of this occasion for demonstrating that school really does fit children for life.

THE MAKING OF A CLASS PLAY.

ALADDIN, A PLAY FOR MARIONETTES
By CORINNE BROWN

The teacher of dramatics is fortunate among teachers because she never has to build up interest in her subject matter; indeed far from having to push students into the tasks of the drama she must hold back and weed out among the eager, anxious candidates for the work to be done. Many kinds of artistic expression go into the production of even a simple play, and few are the members of a class that will be unable or unwilling to contribute something toward it.

For those students with art impulses there is the setting of the stage. School plays are more or less spectacular and deal with kings and queens, with magic and spells, with sprites and gnomes, all of which call for extravagance of color in sets and costumes. For students with literary interests there is the making of the play. It is our custom to dramatize a story already written; the making of a plot is beyond the scope of a school of teacher training, where the drama must take its place with other subjects equally important. For those members of the class who are not particularly creative there is much technical work in assisting the artists, in carrying out their designs, in sewing and collecting properties. Upon the class itself falls the responsibility of having the particular properties, sets, and costumes ready, of caring for materials, putting away, leaving rooms in order—no small task, as any teacher of the drama will testify.

The majority of students desire to act and believe that they can. The least attractive task of the teacher in this case is the choosing of the cast. To leave the choice to the class is not much of a help because to select an actor for a part requires experience and insight. Students choose their favorites regardless of ability, or with regard to physical resemblance between the candidate of their choice and their idea of the appearance of the character.

The training of the actors has many delightful difficulties, including the long hours in rehearsal usually after school when everyone is tired and anxious to go home. Harsh and nasal voices must be softened, blurred tones must be made clear, for the voice must be heard by the most

remote in the audience. Faulty enunciation must be corrected, the burred "r," the flat "a," the throaty consonants, especially "t" and "d" must be brought to the front of the mouth; "u" is too often pronounced "oo," as "noo," "toon"; some words of two syllables are pronounced as though there were but one as "pome," "jool." Voices must be made flexible that the mood and meaning of the lines be made clear. When people speak lines not their own the inflection often becomes wooden; the actor must be taught just where to raise and when to drop the voice that the right meaning be given to the speech. There are two ways of teaching inflection. The easier is by imitation: the director gives the line in the tone desired; the actor repeats it. Objection to this method is that in the end the actors are no better able to read new lines than they were at the beginning; another fault is that all the lines are given more or less alike—it is as though the director were taking all the parts. The better and more difficult way is to discuss with the actor the mood in which the lines should be taken and insist that he put himself in that mood when saying the line. This method takes much more time, but in the end the play is better because it is understood by the actors; and the students taking parts have learned how to develop skill in interpretation of lines. There are always a few students in the class who can learn only through the first method, imitation; the majority will learn by the second method; and a few need no help at all, their inflections and expression exactly convey the meaning and feeling of the lines.

It is a regular part of the third year program of the teacher training department to write and produce a play. This work is required of the students and proceeds in the following way. A story is selected for dramatization which is discussed as to:

- The situations needed for the play
- The scenes needed to include them
- The parts of the story that should be acted
- The parts that should be related in dialogue
- The parts than can conveniently be omitted

The story is then divided into acts or scenes and the action for each scene selected in class. When this has been done the class is ready to make the play. Three divisions of the class are made, each stu-

dent choosing with which one she will work; the divisions are (1) those to write the play; (2) those to set the stage, paint scenery, assemble properties; (3) those to design and make costumes. The finished play is presented to the department for some festive occasion, usually either for the Christmas hour or for the commencement exercises.

When the school was agog to raise money for the new enterprise at Fieldston a great bazaar was planned to be Persian in design and costume. The teacher training department chose for its contribution to the occasion to present a marionette show. To be in keeping with the Persian scheme we selected our story from the Arabian Nights Entertainment and chose "Aladdin" for our play.

The presentation of a marionette show involves many difficulties above those found in the ordinary play, the chief one being the making and manipulation of the marionettes. We followed the direction given in the *Tony Sarg Marionette Book* by J. F. McIsaacs. Each member of the senior class made a marionette to the best of her ability; these ranged in size from 12 to 16 inches long. Some of the achievements were successful and some amazingly ludicrous, but as we needed two genii in the play there was place for two of the more ludicrous results. When the marionettes were finished they were laid side by side in a row and cast for the play, the most perfect for the major roles. After the casting the marionettes were dressed by those of the students best able to sew; and then began the most difficult part of the production, the manipulation of the marionette. We found some students much more skillful at this than others, which ones were, of course, selected to be the puppeteers.

In the meantime the play was being made according to the method suggested above. After much organization and reorganization seven scenes was the final choice. Many more scenes were planned at first, but we found ways to put more action into a few scenes and so could dispense with several others. Volunteers to write the dialogue were found. It was in this way that the number of scenes was diminished—the group finding that the action of the play could be packed into one scene instead of being dragged out through two or three.

Each group reported progress to the class. The dialogue was read in class and

criticized as to correctness, fitness to the character who was to speak it, and arrangement to develop plot and situation. As the play was written for marionettes the nature of the dialogue had to be made extravagant and humorous. We found, in the class, two or three students who were particularly facile in composing just this type of dialogue; when the scenes were written these members gave them a final polish.

There were amusing incidents in the process of play-making; in the last scene of the play Aladdin kills the wizard; the problem was just how to have this done in a manner effective and dramatic, and at the same time suitable to marionettes, who, it must be remembered, can not pick up or lay down articles in the presence of the audience. Poison was the first means chosen by the writers of the last scene; here is an incident in the arrangement:

Aladdin, having lost his palace and his princess by the wizard's trick of exchanging new lamps for old, remembers that he still has the magic ring given him by the wizard as protection when he sent Aladdin in the cave in search of the lamp. The ring, although it has no power over the lamp, has at least had power to bring its wearer to the transformed palace. The first plan was to lay the scene in the garden beneath the window of the princess. (Melachrino, we called her.) Aladdin calls and she comes to the window and tells him of her captivity and helplessness in the power of the wizard, whereupon Aladdin with the magic ring upon his finger bids her await him while he secures poison from a nearby apothecary, with which she may dispose of her captor. We find this same cloudy reasoning in many of the folk tales and it is common enough in children; it was amusing to encounter it in a senior student. Later the group chose stabbing as a more dramatic death; Aladdin tumbled into the palace from above, consoled and assured the despairing Melachrino, then hid behind a screen, which gave the puppeteer an opportunity to place a dagger in his hand, stole upon the wizard, who had entered in the meantime, and most picturesquely sent him to his doom.

While the play was being written by one group of students, the stage was being made, set, and lighted by another. It was three feet wide, two deep and three high, lighted with foot and side lights of red, green, and amber. From the proscenium arch was hung a drop curtain designed by

two students who took their motif from Persian drawings. A curtain of black velvet formed the background, against which other sets for street or interior could be placed.

The scenes were as follows:

1. *A street before the home of Aladdin.* The wizard encounters Aladdin and his mother.
2. *The cave of the lamp.* Aladdin descends, angers the wizard, and left alone learns by accident the power of the ring through which he frees himself from the cave.
3. *Aladdin's home.* His return with the lamp which the mother polishes, thus learning of its magic qualities.
4. *Throne room for the Sultan.* Aladdin comes to woo the princess.
5. *A street.* The return of the magician who learns from a passerby, Hassan, of Aladdin's marriage and that he is at the present away from home.
6. *The boudoir of Melachrino.* The wizard makes the exchange of a new lamp for an old, thus securing the magic lamp.
7. *The boudoir of Melachrino after the enchantment.* The return of Aladdin and death of the wizard.

The street scenes were comparatively simple: the cut out painting of a house, set against the black velvet; the throne room and the boudoir were bits of magnificence in miniature. The cave was our greatest concern and was made by putting together boxes of all grades and sizes with glue and paper fasteners, to give the semblance of jagged rocks. When the scene was built the boxes were painted and splashed with bright colors, covered with a coating of glue, and sprinkled with Christmas snow to represent jewels. The effect was mysterious, dim, and colorful.

Before the stage was finished we had already begun rehearsals. The skill of manipulating a marionette and at the same time reciting its lines was far too great a one to be achieved in our limited time, so the speaking parts were cast by other than the manipulators. A perfect unison of gesture and speech, therefore, required much practice, and no odd moment or vacant room during those days was free from rehearsing groups.

Twelve performances of the play were to be given; it was thought wise therefore to train two sets of readers and manipulators, a plan which served two functions; a greater number of students were given

an opportunity to take part and neither group was overworked; for the work of manipulating a marionette is arduous, the movements made must be precise and the arms are held suspended bent at the elbow in a strained position. There were ten characters in the play for the manipulation of which eight puppeteers were needed. The controls consisted of a wooden framework, shaped like a cross which was strapped to the right arm, to which four lead strings were attached, those for the back, the head and the arms; the left hand held a strip of wood to which the leg strings were fastened. The strings were long and easily tangled; a considerable degree of skill was necessary to keep them straight and ready for use; a thoughtless gesture could entangle them into a knot that would require several minutes to undo so there could be no rapid changing among the amateur performers; controls could be changed only between the acts. The parts of those characters who did not appear together in the same act could be doubled thus reducing somewhat the number of people needed behind the scenes. Similarly some of the speaking parts could be doubled. At one performance there was such a shortage of readers that the parts of Aladdin and the Princess Melachrino were read by the same student, which caused amusement back stage.

The placing of a marionette stage in a school room was no small task. The stage had to be set high enough to be visible to all children in the audience; it had to be curtained above and on both sides to screen the workers and readers from the audience. There was need for standing room for the readers and manipulators, enough room, in fact to make possible movement of the puppeteers as they moved their charges about the stage. Underneath the stage were workers to lower and raise the curtain and to roll the drums at the entrance of the genii.

So much for the making and setting of a play, so much for the drilling of puppeteers and speakers; what is the value of such an expenditure of time and energy? For four weeks other classes were interrupted not by absence of students needed for rehearsal, but what is more trying to a teacher, by slackness in preparation of assigned work. It is not easy or pleasant to teach a class of students who have not done the required reading for the recitation; the instructors were patient and for the most part only mildly complaining of

the havoc wrought upon their classroom work.

Whenever the production of a play is in progress, other school work suffers. There is no field of academic endeavour that so completely absorbs the interests of students to the neglect of other class assignments. Instructors in other subjects are in despair over the quality of work done, over the lack of attention given to reading and reflection, through no fault of their own teaching or of the matter taught; the drama, especially when we take part in it, has the power over us. The office of the bard, for so many centuries second in power only to that of the king, is held now by the dramatist and the actor; we understand why the ancients gave it so high a place when we experience the emotional hold it still has upon us.

Although participation in drama takes away from immediate class attention, its larger effect is for increased school and class interest. The social life of the school is stimulated; students care more for the success of each other; they are more patient with diverse opinions of their mates, more anxious for higher group standing. Dramatic endeavour increases the sense of individual and class responsibility; its effect, in the long run, is mellowing. In the school drama there is not the jealousy or bitterness over the success of another's achievement, or over the choice of another for a principal or more desirable part. The desire is first for a class or school success and, though each would like to be prominent in the production, each prefers the satisfactory presentation to her own personal glory.

Some difficulties of dramatic production are not conspicuous at first glance; the most trying of these is keeping in mind the thousand petty details. There is no paid property man whose job depends upon his dependableness. The teacher must keep all these little things in mind. It is fatal to give a performance with a property that has not been in rehearsal, the entire stage is changed by such an addition and confusion is the result. A similar confusion is apt to follow any change in the lines, but amateur performers are often more skillful at "faking" over a slip than professionals, for the reason given above—the interest of all is in the class success and the students do all they can to cover any imperfection of one of their number. —*Reprinted by permission of School and Home.*

THE SCHOOL EXPOSITION.

By WARREN IRWIN

An exposition presenting every last phase of school study and activity may be employed not only to display and interpret school life but also to furnish a superior entertainment feature for any community and to increase school funds.

"Any fool can get a notion," bluntly remarks Mr. Kipling. "It takes training to drive the thing through," and "A great deal depends on being master of the bricks and mortar of the trade." In many years as a professional executive of such enterprises, the writer has had occasion to quote Mr. Kipling's meaty sentences. In fact he had twenty-two "Suggestions by Rudyard Kipling" neatly printed in sepia upon a ripple finish primrose bond, to pass out where they might do the most good and save a somewhat asthmatic breath.

Whether the primary purpose of such an exposition is to display and interpret, or to entertain, or to make money, there is an underlying essential of showmanship and it is on this essential that these words would be stressed.

Briefly, showmanship is knowing what the public wants and clothing what you have to offer in such guise and manner that it will be readily understood and accepted by the public as a contribution to that public's wants. This, of course, permits quackery. There can be honest showmanship and dishonest showmanship. There can be exploitation without quackery or other evil. There can be showmanship with a lofty purpose, with even a missionary spirit, and there can be showmanship that connives solely upon the public purse and does not stop at knavery.

But back of any notion of showmanship, to make it successful in whatever terms success is measured, must be the "training to drive the thing through," for truly, "a great deal depends on being master of the bricks and mortar of the trade."

Organizing ability is the bricks, and care of detail is the mortar. It is surprising to find how often organizing ability is merely superficial; how many times so-called executives consider the task accomplished when it is drawn out on paper. And it is surprising to find how often organizations are too comprehensive. Instead of being purely for the purpose of "putting across" a particular enterprise, such organizations are calculated to bestow

honor and patronage where they will do the most good on some other occasion. The obvious way out of the difficulty is to have two organizations—the superficial one drawn up on paper whose personnel may garner all the prestige, profit or whatever, and another recruited as plans develop and the work has to be done by those willing to work.

The greatest difficulty arises in detail and that is what has made professional executives a necessity in large undertakings. Details are irksome, confusing, elusive creatures, but in their mastery may lie the best sort of discipline, experience and education for the under-graduate.

A school exposition may be an affair of as long duration as the circumstances recommend. Generally speaking a one night, or one day, engagement would be too short. A full week might be too long. Thursday, Friday and Saturday nights, with Saturday matinee, might prove popular. For technical reasons, in larger affairs the writer has found that from Thursday night through the second Monday night was the ideal time arrangement. With the two Sundays eliminated, these ten actual "show days" give all the worthwhile time of two weeks.

For your interpretative and display purposes there would be all the usual formal school exhibits, picturing every phase of school life.

For your entertainment you would call upon an athletic contest, a play, a concert, a debate, etc., all talent being taken from the student body and all programs further interpreting and exhibiting the school.

For both financial profit and other benefit, prices should be kept low. Low is a comparative term and means differently in different localities. Also, the greater your "house capacity," the lower you may scale your prices. The contamination of "cheapness" because of low prices may be obviated by proper publicity. The fact that you are giving a superior affair at a nominal price may become your best bit of word-of-mouth advertising.

Let us suggest a general admission price of as low as ten cents per performance for a four performance engagement, three nights and one matinee—with a season ticket at twenty-five cents, transferable and good for every performance.

To realize the full benefit of the season ticket, its sale should be started three weeks in advance of your opening perform-

ance. Distribute the tickets among the student body, twenty-five tickets to each student. All remitting on these tickets within two weeks pay but five dollars, keeping \$1.25 as bonus or commission. Half a dozen nominal prizes may be awarded to those selling the most season tickets before the opening of your engagement.

The result of this method of advance sale, when properly applied, is that revenue comes in promptly in sufficient amount to finance the preliminaries of your undertaking.

Also, you have a splendid check on what attendance to anticipate and so may arrange accordingly.

But your admission fee is not your sole source of revenue. Your domestic and manual arts departments may maintain booths during the exposition at which their products are sold to the throngs which your low admission price and advance sale insure. These booths may be multiplied according to your own ingenuity. There is little doubt that a booth devoted to perfect examination papers, or such, would find patrons. A specimen of algebra classroom work might liquidate for more than the price of a season ticket, and the pupil so honored feel a unique recognition of his work.

How these booths will be laid out depends upon your housing facilities. In general it is best to keep them all in one room, or on the same floor, at least. How many booths should be established should be gauged by your advance sale as well as by your ability to man them.

Your athletic contest, of course, would take place in the gymnasium and this fact precludes the use of the gym for booth purposes, as an additional charge is made for admission to the game. On the basis of a ten cent general admission, the game fee should be, say, fifteen or twenty-five cents, the combined price of general admission and game admission always being less than the usual charge on games. The same principle of extra charge holds true for your play, concert, debate, etc., when they are in turn "the show."

The entertainment feature should not occupy more than an hour of the entire time devoted to a single "performance." Communities vary as to the hours which people come and go at such affairs as this, but it would probably be well to open your doors for each performance not later than 7:30. The time at which the entertainment be-

gins should be well advertised inside your doors and should be perhaps as late as 9:30 so as to give your patrons ample time and opportunity to inspect and patronize the booths.

This is a sketchy indication of how to "frame" such an exposition. You will need little inside decorating; your expenditures should be applied to advertising. Inside, the stage properties for your play will be essential. The gymnasium takes care of itself. Some simple treatment in palms or flowers is all that is necessary for the auditorium in which you hold concert and debate.

For the booths alone you may incur some special expense and labor. These may be built and decorated simply but adequately of inexpensive materials by the boys of the student body. Shiplap, firing strips, composition board, six penny nails, carpet tacks, water color paints and colored muslin, cambric or crepe paper are the materials needed. Saw, hammer and paint brush are the tools.

The frames of your booths are made of the firing strips. The shelves and counters are made of shiplap. They are covered with cloth or paper and the fronts of counters to the floor are covered in this manner, also. Each booth may be faced by a frame of composition board about eighteen inches wide nailed to uprights and stringers of the firing strips. The face of these frames should be painted in a solid water color and panelled with firing strips in some contrasting color. A red background with white strips makes a very effective combination. In such a red and white scheme use red cloth on shelves and counter. Be sure your water color paint is a kind that stays put. You don't want it rubbing off on the customers—neither do the customers. Buy your shiplap at lengths usable without cutting so they may best be salvaged after use.

Electric wiring and lights should be on the inside of booth frames and panels.

There is not room here to treat of the organization of the personnel necessary to promote, produce and conduct such an exposition, nor to go into the various phases of publicity, merchandising, balancing of program, handling of change, accounts, reports, lighting, heating, policing, etc., that are entailed. But sketchy as this plan is, it may suggest some new departure for scholastic "showmanship".

THESE MODERN GIRLS!

(A One Act Play)

By ANNA MANLEY GALT

Time—1932

Place—Chicago

CHARACTERS.

Madge, the wife—twenty-two, competent, attractive.

Larry, the husband—twenty-five, a carpenter, out of work.

Uncle Joe, Larry's uncle—promotion manager of the United Theaters of the Northwestern States.

Mrs. Bender, the neighbor—nice, comfortable, motherly.

SCENE.

Kitchenette apartment, sparsely furnished. On the little unpainted table that serves as dining table, is a typewriter. There is a cupboard with slimy silkoline curtain down the front. A gas plate is on a commode. Two straight chairs and a little rocker. A customer with wraps.

(As curtain rises, you see Madge typing furiously at the portable, her side to the audience. She types fully a minute. Then the phone rings—a wall phone, right front. She hurries to it.

MADGE: This is Mrs. Axton, 1090 Fairview. Yes sir. Yes, Mr. Jackson, I'll have it done by noon. Thank you. (Resumes her work quickly and efficiently. Types nearly a half a minute.)

(Enter Mrs. Bender with a big bowl of steaming hot soup. She knocks, but opens the door and walks right in.)

MRS. BENDER: Good morning, Mrs. Axton. I hope you won't mind, but I was making hot soup for our lunch, and thought maybe you and Larry would be able to use a dish of it. Seems like I can't cook little enough for Harry and me since the children are all gone.

MADGE: Now that's friendly of you, I'm sure. We both just love soup. (She has taken bowl and set it on gas plate. Does not ask Mrs. Bender to be seated, but keeps looking at watch.)

MRS. BENDER: Have you told him yet?

MADGE: (Straightening proudly) No, Mrs. Bender, not yet.

MRS. BENDER: I don't believe good ever comes of having secrets from your husband!

MADGE: (Positively) Well, in this case

I think it is wise. I want Larry to get a job for himself if he can; he'll be so much happier! But, if you'll pardon me, I'll have to get this typing done and down to the agency by noon, and it's 11:30 now!

MRS. BENDER: (Leaving reluctantly) Well—but I think you ought to tell him!

(Madge flops down quickly into the chair and types furiously. Telephone rings and she answers it.)

MADGE: This is Mrs. Axton, 1090 Fairview. . . . Yes, sir. . . . Well, Larry is out just now, but he'll be home at twelve-fifteen. . . . Uncle Joe. . . . Larry's Uncle Joe? . . . Why don't you come out for lunch? . . . We're just having a bowl of soup, but we'd love to have you. . . . That's fine!

(Madge finishes a line or two, straightens out the three carbon copies, clips each together, slips them into a big manila envelope, takes her hat and coat from the costumer, purse from the commode under the gas plate, sniffs delightedly at the neighbor's bowl of soup, and hurries out the street door, right.)

(Knock is heard in a moment, and in walks Mrs. Bender with a plate of cheese crackers, talking as she enters.)

MRS. BENDER: I declare I forgot to bring in a plate of these new cheese wafers. I learned how to make them from a recipe in the Tribune. (Stops, seeing no one is there. Tiptoes over, lights fire under the bowl of soup, puts the typewriter away in the cupboard, straightens up the table, and sets the plate of crackers in the middle of it. Is starting to go out, humming, when a knock is heard. Looks around, then answers.)

UNCLE JOE: Good morning. Is this Madge? (Proffers hand to shake.)

MRS. BENDER: No, I'm just a neighbor of Mrs. Axton. She'll be back any minute. Won't you sit down? (Motions him to rocker.)

UNCLE JOE: I'll be glad to. I'm Uncle Joe Wright from Seattle—Larry's Uncle Joe. (She takes his wraps and puts on costumer.) Happened to have business in Chicago, and wanted to meet Larry's wife. It's two years since I've seen Larry, too.

MRS. BENDER: There's a pair of fine kids for you, Mr. Wright, but they're proud! Game through anything!

UNCLE JOE: Do you mean they aren't getting along all OK? They didn't tell me a thing in their letters.

MRS. BENDER: They'd hate me for telling you, but Larry's just had five days'

work all winter. You know the carpenter trade has suffered from the depression. He got five days' work as extra help in a grocery store on Saturdays, and traded it out in groceries! Madge could have taken a job as stenographer, but Larry was too proud to let her, so she's been sneaking in some typing to do. She's a top-notch stenographer—quick as a flash.

UNCLE JOE: I'm glad you told me this. 'Matter of fact, I came down to offer them both jobs.

MRS. BENDER: I'd better hurry back before they come in. They might suspect. (She slips out. Uncle Joe looks around, then takes out a newspaper and is apparently buried in it.)

MADGE: You must be Uncle Joe. We're surely glad to have you visit us.

UNCLE JOE: (Rising and shaking hands heartily) I'm surely happy to meet Mrs. Larry. He told me he got a treasure. (Sits.) And where is the boy?

LARRY: (Entering quickly, throwing cap at or on costumer.) Here I am, and plenty glad to see Uncle Joe. (Shakes hands heartily.) It is good to see you. What brings you here to our gay city?

UNCLE JOE: First thing, I wanted to see how you folks are settled. Then I'm looking for a bright young man trained in accounting, and I want to find a first class secretary, too.

(Madge, setting the table, stops, looks from one to the other.)

LARRY: (A little bitterly.) You ought to find plenty of qualified folks now!

UNCLE JOE: I really want to take in someone who can learn my work, and some day perhaps take some of the load off my shoulders. To be frank, Larry, I was hoping I could interest you in the job.

LARRY: But, Uncle Joe, I don't know a precious thing about accounting!

UNCLE JOE: That doesn't spell anything. You can learn. There's a first class business college in my town, and I'll stake you to the tuition. If you don't have antiquated notions about your wife working downtown, I'd like to use Madge in my own office. My office girl now is so dumb, she doesn't even know when lunch time comes!

MADGE: (Mischievously) You must not take her out to lunch, Uncle Joe.

UNCLE JOE: Madge, though I might, if it were you! I told this girl when she applied that I didn't want a girl in my employ who was always watching the clock, and she said not to worry—because she had worn a wrist watch for years!

LARRY: We'd like to work for you, I know, Uncle Joe, but I just couldn't let you pay my tuition.

MADGE: That wouldn't be necessary, Larry. (Takes out a bank book from her purse.) Here's my savings account in the Columbia. To date, \$75.

LARRY: But . . . what . . . where . . . how . . . ?

MADGE: Well, you see, Uncle Joe, Larry didn't want me to go back to the office after we were married, even when the depression hit us. So I got typing through an agency, and did it here at home. And this \$75 will pay Larry's tuition while he is learning accounting. Larry, you don't mind if I work for Uncle Joe (coaxingly) do you, it's all in the family!

LARRY: Well, it sounds as if the whole stage is set just for our benefit. (Knock is heard, enter Mrs. Bender with a pie.)

MRS. BENDER: Pardon my intruding. I didn't dream you had company! I just happened to be baking a pie, so I made two. Just as easy!

MADGE: Now, Mrs. Bender, you'll want to meet our Uncle Joe. (They shake hands cordially.) He's going to make a business man of Larry!

UNCLE JOE: If I had nine sons and daughters, every one of them would take a commercial course some time during their schooling.

LARRY: (Proudly) Mrs. Bender, I have the most precious wife and the best uncle in the world.

UNCLE JOE: (Taking the pie from Mrs. Bender) I should say you have the best neighbor in the world, too. (Takes a deep whiff of the pie.) What I want to know is, WHEN DO WE EAT?

(Quick curtain.)

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A JUNIOR-SENIOR BANQUET.

By LENA MARTIN SMITH

The juniors were in council. They had decided two things; the seniors deserved a lovely banquet, and it must not cost a lot of money.

"Well," voiced one junior, "this building a banquet is like building a dress. If we wish to make it a real success we must either buy the brains and labor, or substitute it ourselves. Real banquets, or real clothes are not made by waving a wand over a happy thought. Since our money is limited, let's see what we can add in the way of brains and work."

The vote was unanimous. The following plans were the result. The auditorium was used—the combination gymnasium kind with a level floor. The stage was at one end of the room. From the biology and commercial rooms were listed enough tables for more than half the plan, the remainder were borrowed from the Kiwanis Club.

"The Sunken Garden" was the name of the setting but you could never guess it from the list of purchased materials for building it. Pipe wire, wrapping paper, crepe paper, pins, construction paper, balloons, and Christmas tinsel.

The class was divided into six committees; table, walls, pool, stage, ceiling, menu and program.

Accomplishments of each committee:

TABLE:

They arranged the tables into one large letter M. The senior colors were purple and gold. The menu covers were made into purple owls wearing senior caps, with purple suitcases to cover the nut cups. Gold was the contrast color used as eyes of the owl, straps of the suitcase, and inserts for the menu booklets. They arranged a purple strip through the center of the tables, to accentuate the letter. Gold tulips in bud vases were used for flowers. These were donated by parents and friends, since banquet time and tulip time in this town are the same.

WALL COMMITTEE:

On long strips of wrapping paper were pasted a cat tail design of green leaves and brown cat-tails. From the lower edge of the balcony slanting in about four feet on the floor below, was built a green wall of crepe paper strips twisted. This slant gave the sunken effect and the green gave a wonderful background for the table set-

ting in white linen with the purple and gold favors.

POOL COMMITTEE:

They built a lily pool for the center of the floor. Silver paper for the water, brown construction for the stones around the pool, borders of cut-out paper flowers, lilies of parafined crepe paper, and a fountain for the center made with a broomstick, pipe wire, silver paper, and lametta tinsel. At the ends of the pool were placed a few potted plants to help give reality to the scene.

STAGE COMMITTEE:

As a setting for the music program, the wood scene was used, steps arranged from garden floor to the stage level, and a latticed fence covered with paper flowers reaching out several feet from the stage wall on each side.

CEILING COMMITTEE:

Coziness was attained by a ceiling of brilliant colored balloons tied to pipe wires with various lengths of black thread. It made a gay sky and the breeze from ventilation kept the balloons moving gently back and forth like clouds.

MENU AND PROGRAM:

This is usually the most important group but in this instance their work was balanced with the others. They planned the menu and program, and got the inserts of the menu booklet typewritten. The menu was furnished by the domestic science teacher and translated in French, just for fun. The toast program was made up of short toasts on garden themes, alternating with music as follows:

Welcome to Seniors. . . Junior President
 Response. Senior President
 Song
 "Earth" Junior
 Song
 "Plants" Senior
 Duet
 "Rain" Junior

Song
 "Sunshine" Senior
 Song
 "Flowers" Junior
 Violin Solo
 "Fruit" Senior
 "The Gardener" . . . Senior Sponsor
 "Garden Tools" . . . Board Member
 "Biennials" Junior

School Song

All groups worked separately until the night before the banquet. Then they assembled the setting. Parents were invited to sit in the balcony to view the banquet pageant, and hear the program.

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HONOR AND ACTIVITY POINTS.

Extra-Curricular Activities a Stimulus in Arkansas City High School.

By MAURICE B. MYER,
Arkansas City High School, Arkansas City,
Kansas

Administrators and teachers who are interested in the problem of rewarding students for work in extra-curricular activities may be interested in the plan of activity points which is in use in the Arkansas City (Kansas) Senior High School. All the activities of the school are ranked on a basis of their importance by the Student Council and a value of from one to ten activity or honor points are granted the student for participation in that activity. Sponsors of activities must certify that the student has actually participated before points are granted. The honor or activity points given each year are recorded on the back of the permanent record card in the principal's office.

The total number of points earned by seniors is checked by a student council committee and goes into the senior's record in the year book.

The honor and activity point system outlined is largely based on a study made by a committee at the University of Kansas two years ago under the supervision of Prof. Edwin Belles. The committee consisted of Prin. E. A. Funk, Arkansas City; Prin. E. R. Sheldon, Americus; and Supt. R. H. Smith of Meade.

An outline of the points as in use at Arkansas City follows:

1. There are three classifications of offices according to points—major offices receive 7 to 10 points, minor offices receive from 4 to 6 points, subminor receive from 1 to 3 points.

2. A pupil who holds a major office shall not hold any other office.

3. No pupil will be allowed to hold more than one minor and one sub-minor office concurrently.

4. No pupil will be allowed to hold more than three sub-minor offices simultaneously.

5. No student shall be eligible to hold office who is not passing in all of the work for which he is enrolled, and have passed in all work for the previous semester. For major offices he must have been a student in the local high school for one year.

6. In case the State High School Athletic Association and leagues organized for interscholastic contests have scholastic requirements, these regulations prevail. But inasmuch as it seems reasonable that each organization is entitled to be represented in public performance by its representative students no student shall be allowed to appear in public performances who is failing in any of his work except in contests wherein the league or state determines eligibility rules. It should be noted that the above requirements have to do with office holding and public appearances only.

7. There is no limit to the number of activities one may enter except no one shall be allowed a major part in more than one play, operetta, or musical program each year. Beyond this it is believed that the good sense of the student, with the co-operation of his adviser and sponsor, will regulate activity participation. However, the adviser or sponsor in advising the individual pupil should be well-informed and use unselfish judgment.

8. In order to receive credit for participation in activity, or for holding any office, the student's record must meet the approval of the board of sponsors of the particular activity.

9. In order to furnish more of an incentive for participation in extra-curricular activities, it seems advisable that public recognition should be given in an appropriate way to all students having attained a large number of activity points.

HONOR POINTS

Major offices carry the following points credit:

10 points—president of Student Council.

9 points—head cashier.

8 points—president of Hi-Y, president of Girl Reserves, editor of school paper.

7 points—cheer leader, chairman of assembly program committee, business manager of school paper, editor of school annual.

Minor offices carry the following points credit:

6 points—secretary of student council, class president, business manager of school annual.

5 points—first assistant cheer leader, chairman of important committees of Hi-Y and Girl Reserves, president of pep club, president of Honor Society, member of an-

nual staff, captain of football, basketball or track teams.

4 points—secretary, treasurer or Student Council representative of class, Hi-Y, Girl Reserves, Pep Club; member of paper staff.

Subminor offices carry the following points credit:

3 points—second assistant cheer leader; vice-president and chairman of important committees of class; president or cashier (1 semester) or student council representative of conference; vice-president or member of important committees of Hi-Y and Girl Reserves; chairman of important committees of pep club; president of letter club.

2 points—president (pro tem) of student council; vice-president, secretary, treasurer, school paper reporter, captain basketball team, or assistant cashier (1 semester) of conference; member of Speeders Club; president, vice-president, secretary, chairman of important committees, school paper reporter for Spanish club, boys' glee club; girls' glee club; orchestra; band; G. A. A.; school paper reporter for student council, Hi-Y, Girl Reserves, class, Honor Society, pep club, and letter club.

ACTIVITY POINTS

10 points—representing the school in national contests.

9 points—

8 Points—representing the school in state contests.

7 points—

6 points—member of debate team.

5 points—representing the school in extempore, oratory, and interpretative reading; taking major part in opera or musical event; member of quartet; representing the school in a solo musical event; for being a member of first team in major sports; for receiving a letter of G. A. A.

4 Points—member of cast of play, opera or musical event; member of tennis or golf team.

3 points—member of second debate team; stage manager and other special offices in play, opera or musical event; member of orchestra, band, boys' glee club, girls' glee club, mixed quartet, wrestling team, state typing team.

2 points—member of second team in major sports, member of Hi-Y, Girl Reserves, pep club, Spanish club, G. A. A.

1 point—local tryout for dramatics or music; member of school squad; member of conference basketball team.—*The Kansas Teacher.*

DO YOU KNOW

That George Washington founded the first free school in Virginia at Alexandria in 1785?

That this building still stands and is at present included in the school system of the state?

That George Washington's schooling ended at the age of 15?

That George Washington was an intellectual man and truly a man of culture?

That the honorary degree of Doctor of Laws was conferred on George Washington by five of our country's oldest colleges, namely, Harvard in 1776, Yale 1781, University of Pennsylvania 1783, Washington College (Chesterton, Md.) 1789, and Brown University 1790?

That George Washington acquired during his life time a remarkable library of books covering a large variety of subjects?

That six pages of George Washington's will were devoted to the subject of education?

That George Washington urged and actively worked for the establishment of a national university at Washington, D. C.?

That George Washington left for the national university a bequest which he considered worth 5000 pounds sterling?

That George Washington said, "I conceive that a knowledge of books is the basis on which all other knowledge rests?"

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MAGAZINE

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EXTRA-CURRICULAR ACTIVITIES.

From *Administrative Manual*, North Dakota High Schools. 1931 Year Book.

Extra-Curricular development has passed through three rather definite stages. There was the period, not so long ago, when pupil activities, largely athletic, were frowned upon and suppressed as far as possible. Gradually school administrators began to realize that repression was not possible; that the spirit of youth would find expression in numerous activities and organizations, often secret in nature, and often of questionable character. The next stage then was that in which activities were tolerated and supervision or censorship was attempted. There were athletic teams, sponsored and often directed by "fans" of the community. There were societies, dances, and the occasional "show". It was not until recently that school administrators and teachers began to realize the educational value of the extra-curricular program, when carefully planned and intelligently supervised.

AIMS:

1. Building up a real school spirit.
2. Making the school a happy place.
3. Training in citizenship by providing an opportunity to practice citizenship.
4. Making the student self-directive.
5. Developing the social side of the student life.
6. Fostering co-operation between faculty and student.

PRINCIPLES GOVERNING EXTRA-CURRICULAR ACTIVITIES:

1. Extra-Curricular activities should grow out of the curricular activities and return to them to enrich them.
2. All should participate.
3. Supervision should be firm and yet inconspicuous.
4. The school should be a true democracy.
5. Activities should be educative.
6. Activities should be given school time.
7. Real education represents a changed attitude or habit on the part of the student.
8. Activities should not become formalized.
9. The demand and expression of the student should be natural and spontaneous.

PROBLEMS:

1. Limiting the over-participation of a few talented students and the neglect of the majority.
2. Financing.
3. Securing understanding and co-operation of the over-busy teacher.
4. Teaching pupils the real purpose of extra-curricular activities.
5. Educating the public to the real function of activities.
6. Controlling and limiting inter-scholastic contests.
7. Answering objections of parents that school takes too much of pupil's time.
8. Maintaining a balance of curricular and extra-curricular.
9. Avoiding the tendency to formalize activities.

HOW THE SCHOOLS BUILD ETHICAL CHARACTER

1. By helping each child to develop high standards of physical and mental fitness.
2. By training the senses in classroom, shop, laboratory, and playground so that children know how to gather and use data accurately.
3. By surrounding children with an atmosphere of the true, the good, and the beautiful.
4. By giving training in collecting and weighing the evidence bearing on various problems of everyday life.
5. By bringing all the children together and teaching them to work together in friendly co-operation.
6. By building into the lives of children the best ideals of health, home, learning, citizenship, vocation, and leisure.
7. By surrounding children with teachers who are genuine, cultivated, earnest, and happy. No one can teach more than he is.—February *Journal of the National Education Association*.



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"YES".

By ANTONIO C. CORREA.

(Two fellows are discovered seated on the bank of a river. One is fishing and the other looking on. One is dressed as a country gentleman, and the other as an ordinary traveler. HIM answers "yes" in a different tone each time.)

HE: Howdy!
 HIM: (signals).
 HE: Cold, eh?
 HIM: Yes.
 HE: Water must be cold, too.
 HIM: Yes.
 HE: Fishing?
 HIM: Yes.
 HE: Fish biting?
 HIM: Yes.
 HE: Caught any yet?
 HIM: Yes.
 HE: (after pause) Live in this town?
 HIM: Yes.
 HE: All your life?
 HIM: Yes.
 HE: (after another pause) Swell town?
 HIM: Yes.
 HE: Any theatres?
 HIM: Yes.
 HE: (disgusted) Is that all you know?
 HIM: Yes.
 HE: Say something else.
 HIM: Yes.
 HE: (after pause) I'm waiting.
 HIM: Yes.
 HE: Are you sick?
 HIM: Yes.
 HE: Then drown yourself.
 HIM: Yes.
 HE: Do it then.
 HIM: Yes.
 HE: Are you going to do it?
 HIM: Yes.
 HE: Well, then, hurry.
 HIM: Yes.
 HE: Aw, go shoot yourself.
 HIM: Yes.
 HE: Shut up.

HIM: Yes.
 HE: Do it, then.
 HIM: Yes.
 HE: (after long pause) Any girls here?
 HIM: Yes.
 HE: Pretty?
 HIM: Yes.
 HE: Got personality?
 HIM: Yes.
 HE: (pause) Love any girls here?
 HIM: Yes.
 HE: One?
 HIM: Yes.
 HE: Do you dance?
 HIM: Yes.
 HE: Sing?
 HIM: Yes.
 HE: Do everything, eh?
 HIM: Yes.
 HE: (after pause) Married?
 HIM: Yes.
 HE: Any children?
 HIM: Yes.
 HE: Three, I suppose.
 HIM: Yes.
 HE: (after pause) Fisherman?
 HIM: Yes.
 HE: Storekeeper?
 HIM: Yes.
 HE: Sheriff?
 HIM: Yes.
 HE: Do you hold all the offices here?
 BOTH: Yes.
 HE: I caught you that time.
 HIM: Yes.
 HE: I'll catch you again.
 HIM: Yes?
 HE: We'll see.
 HIM: Yes.
 HE: (after pause) Any cars?
 HIM: Yes.
 HE: Good ones?
 HIM: Yes.
 HE: Fords?
 HIM: Yes.
 HE: You call them good?
 HIM: Yes.
 HE: Lincolns?
 HIM: Yes.
 HE: Great difference in make.
 HIM: Yes.

HE: Henry certainly knows his business.
 HIM: Yes.
 HE: How do you know?
 Friend, I suppose.
 HIM: Yes.
 HE: Personal?
 HIM: Yes.
 HE: (after pause) Drive?
 HIM: Yes.
 HE: (pause) Very old?
 HIM: Yes.
 HE: Sixty?
 HIM: Yes.
 HE: Maybe twenty.
 HIM: Yes.
 HE: That's enough.
 HIM: Yes?
 HE: Guess I better be going.
 HIM: Yes.
 HE: Yes. (pause) Good luck.
 HIM: Yes.
 HE: Listen here—
 HIM: (eagerly) Yes?
 HE: I've asked you more than a hundred questions and all you answered was "yes". Don't you know that it is rude?
 HIM: Yes.
 HE: There you are at it again.
 HIM: Yes?
 HE: Will you drop it?
 HIM: Yes.
 HE: I want you to tell me something.
 HIM: Yes.
 HE: What's the matter with you?
 (HIM whispers in HE's ear.)
 HE: So that's it, eh?
 HIM: Yes.
 HE: Yes, I see.
 HIM: Yes.
 HE: Thank you.
 HIM: Yes, (exits).
 HE: He's a bright chap after all. He whispered in my ear that he got so used to saying "yes" to his wife that he can't get over it. Yes, he's a bright chap, yes. By golly, if I'm not acquiring the habit myself. Yes, I am. (Hasty exit.)

Games for the Group

A Clown Party.

CEORA B. LANHAM

A clown party suggests the possibility of a jolly good time, most informal and fun provoking.

THE INVITATION.

The invitation is the first suggestion of the party so we would suggest the invitation bear the outline of a smiling clown in the upper left hand corner and this is a suggested form for the invitation:

Hi! Ho! Come and play,
With Clowns at Clowning,
On nextday,
Come as a jester or a clown,
At eight o'clock fun will abound.
At Hadden Hall, don't be late!
Ring the bell enclosed, a ting-a-ling-ling,
The committee in charge will let you in.
Signed—Committee.

The invitation is wrapped about a tiny jester's bell and rolled in a piece of white crepe paper with the ends fringed and tied with baby ribbon. The package is sealed with a tiny clown sticker.

AT THE PARTY.

When the evening of the party arrives the hostess should hang a lantern dressed as a clown at the doorway. Two clowns should answer the door and greet the guests who must ring the bell which was sent to them and tie it on their arm. If any one fails to produce his bell he should be provided with one by this committee.

DECORATIONS.

As a decided change for the decorations a color scheme of black and white for the background is suggested. The lights may be covered with white crepe paper decorated with graceful figures of black suggesting dancing figures of clowns and jesters in silhouette, from the light fixtures and doorways and across the corners of the room, wide fringe of black and white paper with tiny tinkling bells attached will form a pretty decoration.

A NOVEL MIXER AND PROGRAM ARRANGEMENT.

The guests should select partners for a grand march. This may be formal or informal and may introduce figures or be a simple march around the room.

The KING'S JESTER should go to the center of the room and announce the partner must change places, the ladies stepping one step forward.

The Jester brings six clowns into the center of the room and introduces THE CLOWN'S CALLIOPE.

The Jester carries a long stick with which he hits the clowns upon the head.

Each clown has a note which he sings each time his head is poked.

The Jester plays a tune after the manner of the calliope in the circus parade.

At the conclusion of the tune the Jester announces the march will continue.

The next halt the ladies are requested to take one step back and meet the old partner and the next number is introduced.

A TUMBLING ACT BY THE HOGGAN-BACK CIRCUS.

(A gymnasium exhibition stunt may be introduced or a burlesque of one.)

The Jester announces the march around the room again.

The halt is announced and the ladies are asked to move the partner just behind them in line. The next number introduced is a duo dance by PERRIOT and PERRIOETTE.

The march is continued and the next exchange of partners is to the second gentleman in line and to the back. A reading—*The Fool's Prayer*, is given by a boy in Jester costume. The march continues around the room and the Jester suggests the ladies return to the old partner.

TOSSING THE HANDKERCHIEF.

The players are divided into two sides taking seats and one side facing the other. A knotted handkerchief is tossed from one player to another player opposite him, and as he tosses it he calls out either—"Fire," "Earth," "Air," "Water." The one who is hit by the handkerchief must think quickly and if the thrower calls "Air," "Earth" or "Water," the one hit must name some animal or fowl to be found in "Air, water or on earth" before the thrower counts ten. If the thrower calls "Fire," the one hit must remain silent. If the player does not name an animal or make a mistake he

must drop out of the game. The thrower throws the handkerchief again and the one answering properly must throw the handkerchief at another player on the opposite side of the line and the game continues, until a few players are left.

HURLY-BURLY.

The players are informed that this game is not a joke but a perfect Hurly-Burly. Each one is given the name of a stunt he or she is to perform but all must perform their stunts simultaneously. The leader takes his place and calls "Hurly-Burly."

Any one failing to perform his or her stunt immediately will be made to walk the "swamp". Walking the swamp is that any one in the crowd may ask the person any question and the person asked must answer with "yes" or "no".

HARLEQUIN WRESTLE.

The clowns are asked to choose partners for the Harlequin Wrestle. When all are grouped on the floor the leader announces that each person must stand on one leg. Partners grasp right hands. Each tries to make the partner lower the upraised foot to the floor with the free hand. Touching the opponent with the free hand is not allowed. The person on the left form one line of opponents and the persons on the right form the opposite line and the side with the largest number of victories wins.

CUFF AND CROWN.

Cuff and Crown is an old English game played by the boys at Eaton and Harrow for many years.

The clowns select their opponents in this contest. There should be four couples. A clown's cap is placed on each head. The boys fold their arms and try to knock the opponents hat off. The four winners form two combating pairs and cuff again, and last the two winners combat for the last cuffing contest.

CLOWN HAT RACE.

Line up the players in groups of ten in a group. Place ten clown hats at equal distance from each other and stand the players, one beside each hat.

The "Hatter" must take a place at the end of the line. (There must be as many "Hatters" as there are lines.) At a given signal the "Hatter" runs down the line placing the clown hat on the person standing beside the hat and so on until he reaches the end of the line when he must turn and return taking the hats from the heads and placing them on the floor where he found them. The first "Hatter" in is winner.

KNOCK 'EM DEAD GAME.

A game which will furnish amusement at this clown party will be the old game of "Knock 'em Dead" that you find at every fair and carnival given in Europe or America.

A doll rack made from two two-by-fours about a yard in length with two cross pieces will make a frame. The dolls are sticks of wood fastened to the cross pieces by ordinary door hinges. Tilt the rack slightly forward so the doll will stand up without falling backwards. Dress the dolls like clowns and give each guest ten chances to hit the clown with a soft rubber ball. The winners should receive a prize of a clown doll.

MATCHING PARTNERS.

A joke is written on two slips of paper and placed in two hats. One for the boys and one for the girls. The boys draw from one hat and the girls from the other and by matching jokes find their partners for supper. As soon as partners are found they should take their place in the grand march for the banquet room, or be seated as the nature of the refreshments may require.

Lost Souls.

By MILDRED N. BOTKIN

This is a way of matching partners for refreshments that made much fun at one party. Write on slips of paper all sorts of nonsensical little stunts and also different places in the rooms where the party is being held, making duplicate slips, of course. (If you will number them, both sets alike, arrange beforehand in numerical order, and have them given out in that order, there will be fewer stray sheep wandering around a few minutes later because no one has the corresponding slips.) Each person acts as instructed until a signal is given. Of course another person doing the same thing is his or her partner. Everyone goes about doing his stunt until he finds someone else doing it. These are some that we found amusing:

1. Hop on one foot.
2. Pretend to be playing the piano.
3. Mew like a kitten.
4. Kiss the wall repeatedly.
5. Count to 100; repeat until partner is found.
6. Walk hurriedly and repeat rapidly: "I fear I shall be late."
7. Clap hands.
8. Sing "Mary Had a Little Lamb."

9. Stand with hands behind back, looking up, exclaiming "How fair the moonlight beams."

10. Drive an imaginary team of horses.

11. Herd imaginary cattle.

12. Call the dog, "Here Shep."

13. Call the cat, "Kitty, kitty, kitty, kitty —."

14. Say, "How do you DO?" over and over.

15. Hippity hop.

16. Pretend to be patting a dog, talking to him.

17. Pet an imaginary cat, saying, "Poor pussy, nice pussy."

18. Wink.

19. Repeat, "Twinkle, twinkle, little star," throughout.

20. Tell jokes to yourself—or the same joke over and over again.

21. Wave your hand and say, "Bye bye!"

22. Put the fingers up encircling the eyes to imitate field glasses.

23. Play that you are a locomotive.

24. Laugh.

25. Imitate a rooster crowing.

26. Chop imaginary wood.

27. Throw an imaginary ball, with all the curves and flourishes you know.

28. Keep your hands clasped on top of your head.

29. Go about begging, "Gimme a penny to buy a stick of gum," holding out your hand.

30. Pretend to cry, and say mournfully, "I'm lost; show me the way to go home."

Some of these stunts, by the way are good payment of forfeits in various games.

A Tree Game.

By L. E. EUBANKS

At a party you can make a game out of asking your friends what trees answer these questions. The winner of the contest is he who answers all, or the greatest part of the list.

What tree does the hunter most need—Dogwood.

What tree do the carpenter and the aviator need—Plane.

The kitchen maid—Broom.

The maker of winter coats—Fir.

The historian—Date.

The druggist—Cork.

The plasterer—Lime.

The manufacturer of summer prints—Cottonwood.

The tailor who wants to be a model for his customers—Spruce.

The child who has lost one of his stockings—Pear.

The yachtsman caught on the sea in a storm needs what tree—Bay.

The clam-digger needs what tree, at the proper tide—Beech.

What tree does a nobleman's son need to become his father's heir instead of any of his brothers having that honor—Elder.

What tree does a mason need to lay bricks well—Plum.

Commander Byrd Threw Out Groceries.

Player No. 1. Commander Byrd had such a big load he had to lighten his load to cross the mountains. Commander Byrd threw out apple butter.

Player No. 2. Commander Byrd threw out apple butter and bacon.

Player No. 3. Commander Byrd threw out apple butter and bacon and cheese.

Player No. 4. Commander Byrd threw out apple butter and bacon and cheese and doughnuts.

Etc.

Stunts for Opposites.

By ADELE TRACY

Opposites are selected from your guests; the tallest member and the shortest; the heaviest and the lightest; oldest and youngest; the darkest and fairest. The one with the longest feet and the one with the smallest feet, and on such as voices, soberest and loudest. Each couple has to do some stunt, suggested for them by the committee in charge, those presenting the most humorous ones winning the prizes, which should be opposites themselves.

Oh, Dear—

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The Game of Skills.

For most of the evening's entertainment, have the men or boys present trim hats for the women present. Get together a great tableful of old hats, feathers, artificial flowers, ornaments and ribbons. Provide a triple mirror dressing table and chair, if you can, for the trying on. No pins are to be left in the hats. Provide plenty of coarse needles and thread and even thimbles.

While the men are doing this, give the women or girls some modeling clay, and have them each one make a car for the men. Give a prize for the most becoming hat, and for the most outstanding model of a car.

Duck Race

The players stand in two files. Each player holds the waist of the player in front of him. At a signal the lines race to a given point. The line that reaches the point first without breaking, wins. If it is a tie, it must be run again.

A Well-Packed Trunk—Our Body.

A boy went on a journey, and of course he had:

A trunk.....	Body
It had two lids.....	Eyelids
It had two caps.....	Kneecaps
Two measures.....	Feet
Two good fish.....	Soles
Two domestic animals.....	Calves
Two pretty flowers.....	Tulips
Two high trees.....	Palms
Two scholars.....	Pupils
One big wooden box.....	Chest
Two places of worship.....	Temples
A piece of English money.....	Crown
What some boys chew.....	Gum
Something used by artists.....	Palate
A lot of wild animals.....	Hares
A racing boat.....	Skull
Church musical instruments.....	Organs
Weapons of warfare.....	Arms
A lot of weathercocks.....	Veins
A lot of shell-fish.....	Muscles

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JOHN H. ARNOLD, Cedar Falls, Ia.

CHARACTER LABORATORIES.

Competitive athletics, team activities and the play field are real character laboratories.

The setting up of an athletic program as a part of a well-rounded course in physical education and the constant checking of relationship to student life and after school life is a task that is at once a challenge and an opportunity. Mere acceptance of the athletic program as a traditional part of school life is not sufficient. Study of individual differences and social factors underlying interest in this type of activity, knowledge of the problems of present-day industrial and social life, some appreciation of the probable mode of living in the future, and a sincere desire to build a program that fits into an educational scheme that will contribute to more complete living are all necessary elements in the consideration of the possible values in the athletic program.—A. W. Thompson, Michigan State Director.

Facts seem to indicate it is neither the students with the lowest intelligence score nor the students who make the lowest grades who tend to participate to the greatest extent in extra-curricular activities. On the other hand, it may be that the students who are active in campus activities and make superior grades might have made still better grades if they had not participated in extra-curricular activities. There is no evidence available to prove, however, that the extra time would be spent on studies rather than on other activities not classified as extra-curricular activities.—*School of Education Record, U. of N. Dak.*

Greatness lies not in being strong but in the right use of strength. —Beecher.

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The Race.

V. HELEN FOX

(The following is to be read by a person off stage and the action is suited to the reading as indicated below)

The scene is a lonely road. Two riders gallop (1) over the plains on their noble steeds. Looking closely in the last rays of the (2) setting sun, we see (3) one of the riders take off his hat and wipe the perspiration from his fevered brow. Now we can tell by the peculiar shade of hair dye that it is Archibald Dobiddy, one of the most famous riders in the far west. At almost the same moment the other rider (4) blows his nose and we recognize him as another famous rider, Percival Whatchamajigger.

On and on they ride, each trying to reach the destination before the other. But ah, what is this ahead? (5) They reign up their horses and look carefully about. It is a river—and there is not a bridge for miles. (6) Laughing at danger, they plunge into the roaring torrent and swim their horses to the opposite shore. Now they are off again at full speed. On and on they ride. But Percival's horse is growing tired. He travels more and more slowly. At last Percival dismounts and he and the horse lie down in the sand to rest themselves. (7) Archibald, seeing that his rival is tired, decides it would be taking unfair advantage to ride on, so he, too, stops, dismounts, and lies down to rest. Soon he is in a deep slumber (8). Percival, as soon as he sees his rival is asleep, creeps stealthily to his horse and rides away. In a short time Archibald awakens. He sees that Percival has gone. Ah! now he understands—it was only a trick! He dashes to his steed and gallops away, now more than ever determined to win the race and the honors.

(9) Darkness falls. (10) The moon rises. They have almost reached their destination. Archibald has gained on his rival and now they are riding abreast. Now he forges ahead. Now he has left Percival far behind in the dust. Percival sees that he cannot hope to beat Archibald now so he

stops by the roadside, takes out a magazine from his pocket, turns on his flashlight and reads the last installment of the continued story he began last night.

Archibald gallops on. Ah, he has reached the city gates! He gallops wildly through the city streets, shouting the glad news, ——— won the game! ——— won the game! But it is too much for him. The excitement and the long ride are more than any man could stand. He slowly dismounts and staggers into the corner drug store to get a cup of coffee. And thus, my friends, ends the tale of the two riders and their race to tell the good news of the victory of (home school) over (opposing school).

Stage directions:

- (1) The "noble steeds" are broomsticks which the boys ride about the stage.
- (2) The setting sun is a small boy who enters and opens up a camp stool on which he "sets".
- (3) Archibald has a red wig.
- (4) Horn honks off stage.
- (5) One of them takes out a pair of field glasses and looks about, the other uses a magnifying glass.
- (6) The riders jump, then standing still, go through the motions of a breast stroke.
- (7) Lays broomstick on floor and lies down beside it.
- (8) Snoring off stage.
- (9) Sound of something heavy falling.
- (10) A paper moon attached to a string is pulled into view.
- (11) During the parts of the story where there are no special directions, suit the action to the words.

The Seven Stages of Woman.

VERA HAMILL HAFER

Tune: "Ach du Lieber Augustine"

A small girl with a good singing voice stands beside a table on which are the following articles: A baby cap, a dinner pail and school books, a compact and lipstick, a rolling pin, a black handkerchief, a grandmother's cap and knitting.

1. She (the girl) puts on the baby cap and sings:
 "Once I was a baby, a baby, a baby; Oh
 Once I was a baby, a baby was I.
 'Twas this way (doubles fist under chin)
 and that way,
 And this way, and that way; Oh
 Once I was a baby, a baby was I.
2. She then removes the baby cap and takes the dinner pail and books and sings:
 "Once I was a school girl," etc.
 (Swings books and pail)
3. She next sings "Once I was a Maiden," etc.
 (Uses compact and lipstick.)
4. "Once I had a Sweetheart," etc.
 (Looks soulful and holds hands over heart.)
5. "Once I had a husband," etc.
 (Picks up and brandishes rolling pin.)
6. "Once I was a widow," etc. (Uses black handkerchief at eyes.) "This way and that way," etc. (Makes eyes and crooks finger and flirts.)
7. "Now I am a Grandma," etc. (Puts on Grandmother cap and begins to knit. Sings with lips drawn over teeth to give the impression of toothless gums.)

Curtain.

For the Speech Club.

By A. F. WINSLOW

Formal occasions demand the set speech; but the speaker who lacks the power to extemporize is indeed seriously restricted. There is a wide belief that this faculty comes with birth. However, consistent and painstaking practice will convince anyone that such is not necessarily the case. The following plan if followed religiously over a period of several months will demonstrate that the ability to extemporize, which means the power to think while on your feet, can be cultivated.

First, obtain two paper boxes at least a foot deep. Put into one the names of all the members. In the other one place slips of paper bearing subjects suitable for short speeches of about four or five minutes. The following will give suggestions:

What I would do if I were a millionaire for a day.

I am so misunderstood!

My ten rules for good health.

Why I think—is the most important study in the curriculum.

The owl rather than the eagle should be our national bird.

Indications that the human race is improving.

My favorite character in history—and why.

A member draws a slip from the box containing the subjects. Then another member takes a slip from the box containing the names of the members. The member whose name has been drawn should then go to the platform and speak the prescribed number of minutes on the subject which has been taken from the box. However, arrangements should be made so that the speaker may have about five minutes to organize his thoughts. If three or four names are drawn at once, all the speakers will then be given a few minutes for preparation.

Extra interest and incentive will be stimulated by giving prizes to those, who in the opinions of the judges, do the best extemporizing.

The occasion can be made serious or humorous depending entirely on the nature of the subjects chosen for discussion.

Serving the School Banquet.

Most mothers dread preparing the high school banquet. That it means real work cannot be denied; but many times it is inefficiently managed, and therefore strenuous.

First place, most of the food can be prepared at home. If you're having chicken

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and veal turbot, it can be baked at home by the different women, in long low pans, easy to keep hot and to serve from. The rolls can be heated in the paraffin paper in which they come from the bakery. Nothing is quite so cheerless as having plates of cold rolls already on the table; and nothing makes a dinner seem quite so tasty as piping hot rolls, to eat with good butter and homemade jelly or jam.

While we're talking rolls, it is wise to allow for two and a half rolls to each person. Have two girls carry the extra rolls, hot from the oven, in pretty napkin-lined baskets.

Mashed potatoes simply *have* to be made at the hall or church where the dinner is being served. If they are salted while cooking, and mashed mealy-dry, with hot whole milk and butter added, they will be good. Make them almost soupy, and beat fluffy with a powerful Dover egg beater. Stand the kettle in a big pan of hot water.

If no one insists upon mashed potatoes, much better have scalloped. Put butter in pyrex or other baking dish, slice in the potatoes, and pour light cream almost to cover, and salt. Have the cream hot and the potatoes will start cooking at once. Do not add flour, for the cream brings out the natural starch, and makes them just thick enough.

Salads are messy things at a big dinner, unless you use molded gelatine. Your fruits go watery, your vegetables go tough, and the crisp look of the ideal salad is forgotten by the time dinner is served. But corralled in clear gelatine, all foods keep inviting. Put the dressing to one side, for many do not eat it.

What for dessert? Brick ice cream and cake fill the bill nicely, served on a plate with a lace doily for added daintiness. However, high school folks do love good pie. Have your best cooks make apple pies just as late as they can, and keep them a little warm near the stoves. Cut just before serving, and add a spoon of ice cream. Every one is a little thrilled with pie à la mode.

For the serving, have the mothers assigned to certain jobs and locations, keep all your traffic moving one way, and have one or two assigned to rolls and two others for coffee and water.

Have cold things cold, and hot things hot.

Here's a clever stunt for a banquet menu. Either make small individual menu cards,

with your programs, or make a big menu tacked up for all to read. It will make hilarity for everyone, and not be a bit depressing!

DEPRESSION DINNER

(Items starred are not served tonight)

Blue Points on the Half Shell* Saltines*

Relishes* Hors D'Ouvres*

Roast Young Turkey Hen* Dressing*

Green Tomato Pickle

Baked Beans Boston Style

Boston Brown Bread Spring Salad

Pineapple Bavarian Whip*

French Pastries* Coffee

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Apple Pie à la Mode

Turkish Paste* Mixed Nuts*

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By HARLAN TARBELL

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WHEN WRONG IS ALL RIGHT

A sport writer is one of the few persons who gets paid for guessing wrong.—*Stirling News-Argus*.

A POINT OF LAW

"I read my new play before the Law Club last night."

"How did they like it?"

"Well, a great legal light cried out, 'Fine!'"

"He was evidently a just Judge."—*Writer's Monthly*.

A RESTAURANT ROMANCE.

'Twas in a restaurant they met:
Romeo and Juliet.

He had no cash to pay the debt,
So Romeo'd what Juliet.

A WOMAN'S WEAPON.

Wife (at 2 a. m.)—"Wake up, John, wake up! There's a burglar in the next room."

Husband (sleepily)—"Well, I've no revolver. You go in and look daggers at him."

Mistress—"Now, Matilda, I want you to show us what you can do tonight. We have a few very special friends coming for a musical evening."

Maid—"Well, ma'am, I ain't done no singin' to speak of for years, but if you-all insists upon it you can put me down for 'The Holy City'."—*The Pathfinder*.

Miss Highhat (introduced to man she loved 20 years ago)—"I beg pardon, sir, but I did not get your name."

Old Bach—"I know you didn't but that is not your fault—you tried hard enough."—*The Pathfinder*.

Her: "There is still some dew on the flowers you brought me."

Him: "Yes, but I'm going to pay it tomorrow."

Ambitious Student: "Do you think I can ever do anything with my voice?"

Professor: "It ought to come in handy in case of fire."

Falks—"Going to the lecture tonight?"

Talks—"Yep."

Falks—"Better not; it's going to be an awful bore."

Talks—"Guess I can't get out of it—I'm the lecturer."

PRESENCE OF MIND

The teacher had been giving a lesson on the reindeer, when he noticed that one boy was paying little or no attention. Turning to him suddenly, he asked: "What is the use of the reindeer?"

"It makes things grow," was the unexpected reply.—*Portland Herald*.

AT THE SEANCE.

Lee: "I went to a spiritualist's yesterday."

Paul: "Any good?"

Lee: "Oh, medium."

Willie—"Pa, what is hash?"

Pa—"Any kind of a mixture that would have been a salad if your mother hadn't cooked it."—*The Pathfinder*.

GETTING RESULTS.

A certain lodge secretary was having trouble collecting the dues from the members. He wrote many letters exhorting the brethren to make their payments. His efforts went unrewarded until he used what were considered drastic methods. To his surprise the checks began to roll in. But one brother wrote saying: "Dear Sir,—Enclosed please find my check for delinquent dues. Allow me to call your attention to two mistakes in your letter. You spelled 'lousy' with two 's's' and 'skunk' with a 'c'."—*Forbes*.

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